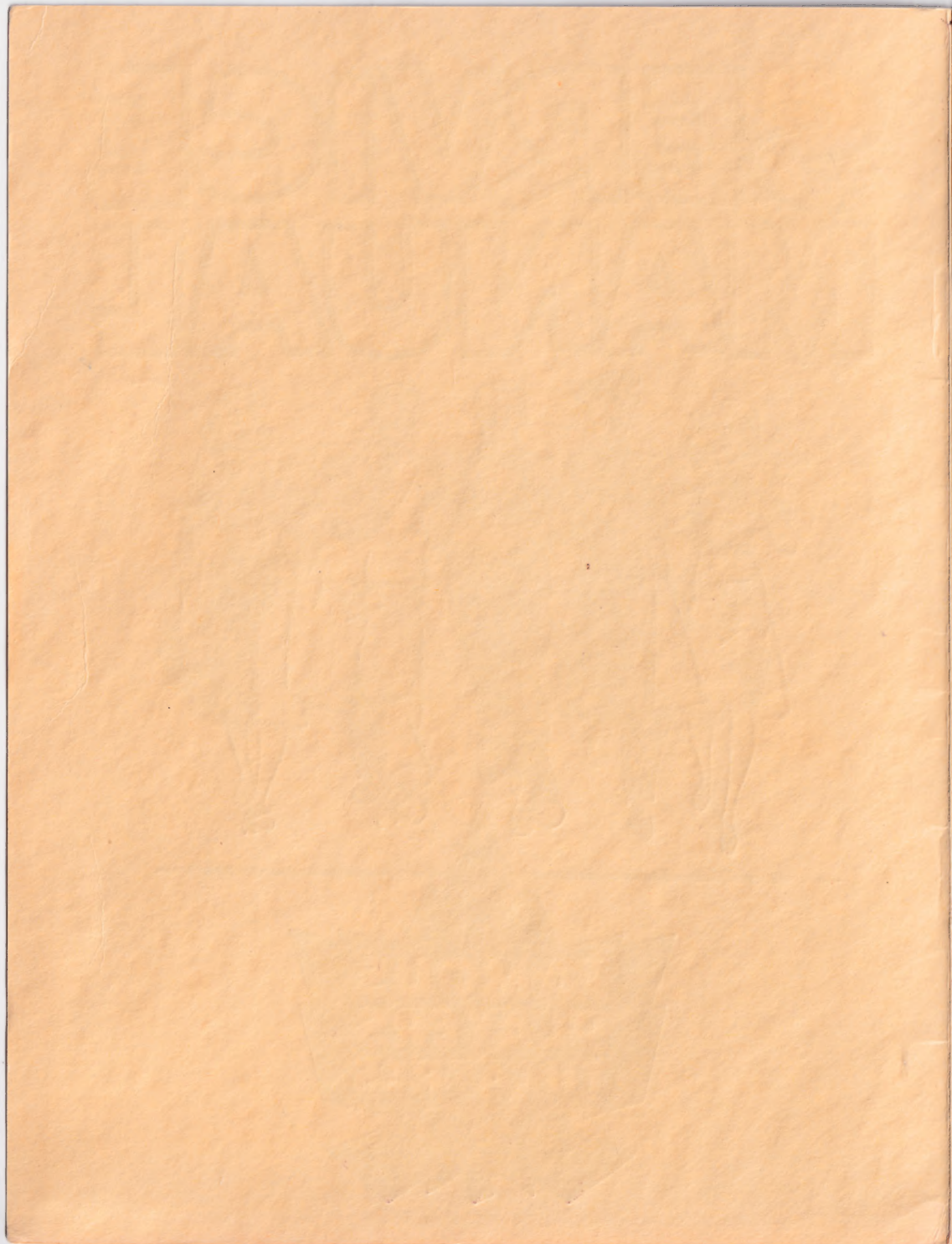


# SERVICE MANUAL



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**FAMOUS  
PLAYERS  
THEATRES**





## TO OUR SERVICE STAFFS

Famous Players welcomes you!

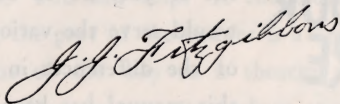
Now you're in Show Business and, as you've heard, there's no business like it. It's a big industry and *you're* in the biggest part of it—EXHIBITION. Like most of us, you are probably starting in a small but important position. From there ability, initiative and a cooperative attitude can take you far. I'm speaking particularly to the male ushers when I say that Famous Players has a long record of raising men from the ranks and *you* can be one of them. Most Famous Players' managers and home office executives started with this Company as ushers and doormen.

Women also play an important part in the operation of Famous Players theatres. We are proud of our efficient usherettes, cashiers and candy attendants and we have very capable women managing some of our theatres.

There's only one way to learn show business and that's by actual *experience*. Some basic factors which can help you to progress in this Company are outlined in this booklet. Use them: they are the proven foundation for your future. With these as a guide your contribution to this business is only limited by your own ingenuity.

This manual was compiled to help YOU. Good luck and don't forget that your manager is here to help you also. Ask questions—that's the only way to get answers.

Sincerely,

A handwritten signature in dark ink, reading "J. J. Fitzgibbons". The signature is written in a cursive, flowing style with a large, prominent "J" and "F".

President and Managing Director.

## INTRODUCTION



**KNOW YOUR  
THEATRE**

All of the positions on a Theatre Staff are important. Each position bears a direct relationship to the success of FAMOUS PLAYERS THEATRES. We have become one of the largest and finest circuits of theatres on this continent because for more than a third of a century our service staffs have made a constant effort to deliver two of the three ingredients in our slogan:

COURTESY

SERVICE

ENTERTAINMENT

You may think entertainment is more important than the others but without the other two a patron is in no mood to be entertained.

Before starting work as a Famous Players' employee you should get acquainted with the theatre in which you are employed. The Manager, Assistant or a senior member of the staff will instruct you with regard to your various duties.

There are many things you must know about *and practise* if you are to be successful. Because no formula would serve the various theatres on our circuit in view of the differences in size and location of the theatres this manual has been limited to the broader phases of service which apply to the theatres as a whole.



## THE CASHIER



BE FRIENDLY  
....BE WELL  
GROOMED UPON  
ENTERING THE  
BOX-OFFICE.

### YOUR ATTITUDE AND APPEARANCE

*Conduct*—Remember that your uniform identifies you with Famous Players. You should conduct yourself in a manner which will be above reproach at all times.

*Neatness*—Cleanliness and neatness are two rigid requirements. Give your uniform frequent check-ups, keep your shoes cleaned and shined, hair combed, linen fresh and nails clean. Report all necessary uniform repairs at once.

*Co-operation*—Giving the other fellow a hand when he needs it will get you the same kind of treatment. You may be asked to do something you think is not strictly part of your duty—don't quibble. Co-operation will earn a good reputation for you and it also means added responsibility. The more responsibility you carry the more likely are your chances for promotion.

*Smile*—a smile is the most important part of your uniform. Wear one often. It will serve you well in this business and in every walk of life.

## CASHIER

— A person goes to a theatre to be entertained. You can help! A courteous and pleasant manner on the part of the cashier is a "must". Patrons will go out of the way to a theatre where friendly treatment and a pleasant atmosphere are the rule. It's part of being entertained.



...REMEMBER...  
HE WILL BE  
**TOMORROW'S**  
PATRON.

Remember — the person calling on the telephone is probably as important as the patron standing in front of you at the box office window.

Don't be glum . . . have a smile on your face and in your voice when you say "Thank you" and "How many, please?"

Always give accurate information as to the time schedule. Nothing infuriates a patron more than to be given wrong information. Don't ignore a child's questions. Give him the same attention you would give an adult. Remember—he will be our patron of tomorrow.

Keep police and fire emergency phone numbers posted handy for use in an emergency.

Never argue with a patron. If there is a misunderstanding call the manager or whoever is in charge.

As a precaution against holdups, the box office door *must* be locked at all times. No one is permitted to enter other than the manager or assistant manager.

Detailed instructions as to tickets, cash and reports will be provided by the manager.





# DOORMAN

—He's the second important member of a theatre team with whom our patrons come in contact. It's part of a doorman's job to smile whether he feels like it or not. He should be friendly and say "thank you" to each patron.

New patrons are as valuable as established ones. Each new patron is an old customer in the making. Doormen should be especially kind to children, to the aged and the incapacitated.

The doorman must know the schedule of the show and he should be able to recognize as many patrons as possible. Such personalized service will do much to win friends for your theatre. If it is necessary to question a patron regarding the number of tickets etc., it must be done with tact and politeness. Good judgment in such instances will make friends where poor handling will result in possible loss of regular patrons.

**...KEEP  
SMILING**

Detailed instructions concerning a doorman's duties will be provided by the manager.



...DON'T FORGET  
A SURLY USHER  
CAN IRRITATE A  
PATRON, NO  
MATTER HOW  
GOOD THE  
ENTERTAINMENT.

# USHER

—This member of the theatre staff occupies one of the most important positions. He (or she) is far from being a uniformed robot whose sole duty is *the real host of the theatre*. The usher is directly responsible for the comfort and safety of the patron and for the uninterrupted enjoyment of the program. The patron came to the theatre for relaxation and entertainment and a surly usher can kill an evening's pleasure.

As a personal representative of the theatre, the usher has many obligations to his guests.

**Seating of patrons**—The first and most obvious duty of an usher is the seating of patrons. If a wide selection of seats is available ask the patron at the head of the aisle how far down they wish to sit. Use your flashlight to guide him bearing in mind that the patron's eyes are not yet as accustomed to the dim light as yours are. Keep the light beam always downward. When you reach the row in which patrons are to be seated tell them, in a quiet voice, how far in the seats are located. Such a statement as "the third and fourth seats" is good. When seating patrons if there is someone sitting in the aisle seat, you should say to the seated person: "Pardon, please." Then to the people being seated, "The third and fourth seats, please." Thank the person in the aisle seats for letting the other patrons pass.

**Checking Theatre**—As soon as you have been assigned to an aisle check immediately on the seats available and keep an accurate check on this at all times.

**Schedule**—You should know the starting time of the next feature and if the feature is on, what time it will be





...NEVER  
COMMAND A  
PATRON TO DO  
ANYTHING.

over. You should know what short subjects are on the program and something about the coming pictures and their casts. Learn to read a time schedule on your first day on the job. Information about coming pictures can be learned through scanning trade papers. Your manager gets them and will be glad to show them to you.

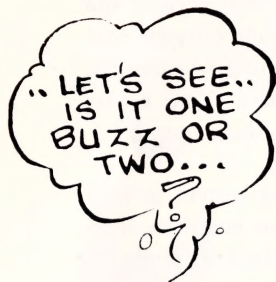
*Smoking Section*—If there is a smoking section in your theatre, learn where it is and whether or not there is an additional charge for sitting there. Have a supply of books of matches to give to patrons on request.

*Sound*—All members of the service staff of a theatre should keep a close check on the sound and picture. The manager will delegate one person to notify the operator when sound or projection need correction.

*Theatre Property*—Flashlights, uniforms and other articles issued in connection with your duties are the property of the theatre and are not to be used while you are off duty. Care should be taken of this property at all times.

*Helping the Public* — Thoughtfulness, common sense, and courtesy are your three most important tools of this business. When in doubt as to how to handle any situation, simply let these three courses of action solve it for you.

*Requests*—Never command a patron to do anything. Always request them to do what you want them to do. For example, if you want a patron to stop blocking an aisle, form your request like this: "Pardon me, sir, would you mind stepping to one side, please?" When a patron has complied with any request you make of him, be certain to thank him.



... KNOW YOUR  
SOUND AND  
PROJECTION  
SIGNALS  
THOROUGHLY.

*Correct Approach*—When you wish to speak to a patron, always start the conversation by saying, "Pardon me, sir" or "Pardon me, Ma'am." When answering, use "Yes, sir," "No, sir," "Yes, Ma'am," and "No, Ma'am."

*Your Carriage*—In moving about you should carry yourself erect and walk briskly. The brisk walk does not apply, however, if you are seating people not inclined to walk briskly themselves. You should never run. Your standing position should be erect but not stiff. *Never* lean on or against anything or otherwise effect a sloppy posture. Balance your weight on *both* feet for maximum comfort.

*Directional Phrases*—Use of the proper phrases will help you fill the theatre with little difficulty. A good usher will not have people waiting for seats in the center, when there are seats available on the side or down front. Phrases like "The second aisle to the left, please" should be used instead of saying the "last aisle" to the left. Never say "take seats" and then indicate a section of the theatre: Advise them where the seats are but do not command them to take them. Sometimes it takes salesmanship to "sell" certain seats. You may suggest taking seats temporarily down front or on the sides, moving to other seats when they are available. If you talk to a patron in the correct manner you will have little difficulty, and the patron will often stay in the seats he first takes. If it is necessary to ask a couple to take single seats you should always try to get them seated together again as soon as possible.

*Silencing Patrons*—Never say "Ssh!" to a patron who is talking. Instead, when necessary, step up to him and inform him that he is disturbing others in the vicinity. Then thank him for anticipated cooperation, and leave.



## SPECIAL SITUATIONS

*Fire and Panic*—In spite of the fact that fire and panic may never be experienced by most theatre employees, it is very important to know what to do in an emergency. Always remember that your behavior could result in the saving of patrons' lives. *Never* mention the word "fire" within the hearing of a patron. An orderly withdrawal can empty a theatre in a short time but if the audience panics there is likely to be a jam-up at the exits so that few can get out.

If there is smoke in the theatre notify the manager and then search for the cause of the smoke. Sometimes a ventilating system will pick up smoke from outside . . . or a motor burning out can cause a great deal of smoke. In most instances there is no danger to the audience. When this is so, patrol the aisles carefully to make sure no patron starts running out: this could cause the whole audience to start running. Appear calm and untroubled. If someone asks what is causing the smoke, give him a logical answer. If the smoke is very heavy you should make this announcement, on the manager's authority, every few paces as you patrol the aisles: "Kindly remain seated. There is no danger." This must be said in a calm even voice.

Should a serious fire develop, there is more need for calmness than ever. The manager should appear on the stage and in a calm voice announce: "As a precautionary measure, we would like to clear this theatre as quietly as possible. There is no danger if you walk quietly to the



**... ONLY ON  
RARE OCCASIONS  
SHOULD USHERS  
BE SEEN  
IN GROUPS.**



**... AFTER FIRST  
HELPING THE PATRON  
YOU SHOULD LISTEN  
CAREFULLY FOR THE  
VERY FIRST THING  
THE ACCIDENT  
VICTIM SAYS.**

nearest exit." He should then point out the exits. Ushers should see that all exit doors are opened. Again, WALK, don't run. If any one should fall down, either get them to their feet or out of the way as rapidly as possible. Ushers should stand on a seat near the exit door and direct patrons in a calm voice.

The doorman, of course, is responsible for the front doors and he should open them all immediately. Ushers are to take care of other exits.

*Accidents* — Any accident, such as a person falling, should be reported to the manager or his assistant immediately. Give all possible assistance to the patron, and listen carefully for the very first thing the accident victim says because this is likely to be the truth. A lady can hardly win a false suit for damages for having tripped over what she says was a hole in the carpet if you remember that she said at the time "I should have had that heel fixed before now."

However, getting this information is secondary, although important. Your first duty is to help the patron with whatever service you may give.

Determine what caused the accident. Was it a broken heel, torn carpet, wet floor, burned-out light, carelessness on the part of the patron, or some other causes? (Very often a person's first remark after an accident is "Oh, how careless of me." Remember that if they do.)





FULLEST CO-OPERATION  
SHOULD BE GIVEN  
A PATRON TO TRY  
AND FIND A  
LOST ARTICLE .

*First Aid*—If a person seems to need first aid, notify the manager. He will arrange for the services of a doctor if the patron's condition is such that it is needed.

*Cripples*—Crippled persons also need special attention. Help in whatever manner you may, according to the deformity, always first asking if you may help. If you have a holdout and see cripples in the line of people waiting, conduct the cripple and whoever he is with into the foyer so that they can get the next available seats. Your other patrons will not mind this.

*Lost and Found* — Many opportunities present themselves to render special service. These occasions should be taken to good advantage as the proper handling makes an everlasting impression and gains a firm friend for the theatre.

Every effort should be made to restore lost articles to their owners. If it is impossible to locate the article at the time it is reported, ask the patron to call back the following day, report the loss and the approximate location in the house to an executive so that he may instruct the cleaning staff to take particular care in looking for it.

Lost articles which are not claimed should be carefully stored and dated and kept for a reasonable length of time. No greater impression can be made than by returning something of value which has been lost in the theatre.





**FAMOUS PLAYERS'**

# **DRIVE-IN THEATRES**





**RAMP  
ATTENDANTS**  
ARE USHERS IN A  
DRIVE-IN THEATRE.

Drive-In theatres differ only in detail from the operation of the conventional "brick and mortar" theatres. Sometimes the "detail" can loom pretty large. But, the same objectives, the same rules of courtesy and service to patrons, and the same guides for employee conduct, prevail.

Each member of an indoor theatre staff has his or her counterpart in a drive-in theatre. In many cases the drive-in employee has a far greater opportunity to provide Famous Players' service than the equivalent employee in a conventional theatre.

It is at the drive-in boxoffice that the interesting and varied characters of its audience is most in evidence. Here is proved the fact that most drive-ins enjoy the patronage of fine, happy families. The number of children in many cars is amazing. Sedans and station wagons have been observed with seven, eight and nine children, all of whom are under twelve! Their parents appear in almost every imaginable state of dress. It is obvious that these people are out for a pleasant, informal and wholly relaxed evening.

Basic duties are the same as those in indoor theatres. Tickets are sold from the boxoffice to the car driver or some passenger in the car.

The cashier must quickly and thoroughly check each car to make sure the proper number of tickets are issued.

*Ramp Attendants*—They are the "ushers" in a drive-in theatre. They must guide the flow of automobile traffic into the parking field with minimum of delay to the patron. They must be completely familiar with the use of in-car speakers, and be ready to promptly exchange



faulty or improperly operating units for spare units in good condition.

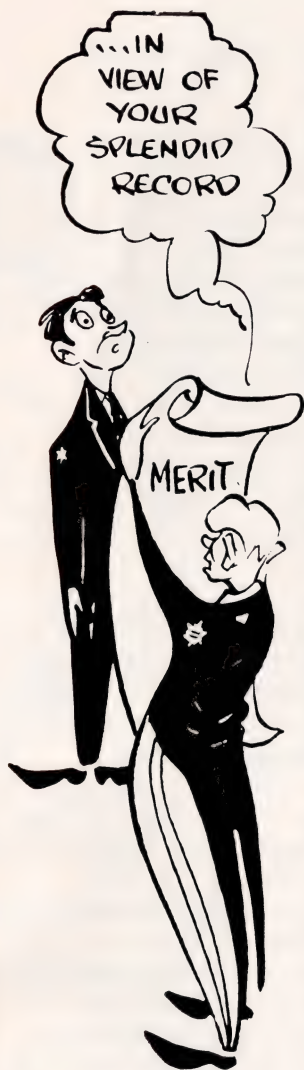
They must guard the security of the theatre field by preventing the unauthorized entry of cars through exit street, service roads and over or through boundary fences. Indoor theatres have long been plagued by patrons who forget their tickets or change at the box-office. In a drive-in the consequences of this are more difficult to control and can cause traffic snarls and irritating delays for following patrons. This must be prevented. The use of the simple phrase, "Wait for your tickets and change, please," at the time money is tendered by the patron, does this effectively. An important point of both service and safety is provided by the cashier in saying "drive with your parking lights, please" as her last contact with each individual car.

Cashiers must have available information on the number of patrons at any given time during the evening and on the number of cars which may be present. This information is important to properly prepare for intermissions at the refreshment building, especially at times of capacity business.

By its nature, a drive-in theatre requires a vast amount of minor maintenance and repair. Much of this is assigned to the field staff and must be done during theatre operating hours. Employees must take the initiative in such things as replacing burned out ramp and speaker post lamps. When not otherwise occupied, ramp attendants are assigned to many of the small jobs needing attention. At intermission and at the conclusion of each show, ramp attendants guide and direct traffic. By thoroughly knowing their jobs and being ever aware of potential dangers they can prevent accidents.



**CO-OPERATION  
IN REPAIRING  
AUTOMOBILE  
TROUBLE BUILDS  
GOOD WILL.**



## PROMOTION

Before you learn about the benefits your company has provided for you, you will wonder, "If I do all these things, and do them well, what can I expect?"

You can expect to receive a promotion to another higher position within the company. Perhaps now would be a good time to tell you about the role of the manager's assistant.

*Assistant Manager*—There is an important responsibility attached to his job. The neatness and snap of the service staff, the thoroughness with which the cleaners freshen up the theatre's appearance, seeing that equipment is in good running order, are as much a part of his duties as the manager's. The latter alone cannot perform all the duties that develop upon the executive head of a modern film theatre. All these details of management require constant attention, and it is the assistant's duties to relieve his superior of many of the necessary details.

He should not confine his activities to detail work that should be taken care of during the morning hours before the house opens, or during the afternoon hours. Most of his time during performances should be spent on the

# PROMOTION



## ASSIS'T MANAGERS



... MUST BE  
ABLE TO FILL THE  
MANAGER'S  
SHOES.

floor, checking the neatness and cleanliness of the lobby, foyer and rest rooms and always available to answer pleasantly any questions or complaints on the part of patrons. He should follow up the cleaning crew to see that no part of the house has been left dirty or cluttered up, with double attention to the auditorium which is a good part of a theatre's "come again" to patrons, especially when it is kept pleasant in atmosphere, of which perfect cleanliness is a necessary part. Anything he may do personally to please a patron helps build good will and give the theatre that "come again" atmosphere that every theatre should strive for. Little personal attentions give patrons the feeling their patronage is appreciated.

The manager cannot be in the theatre at all performances; he is often called away on matters pertaining to bookings, to the upkeep of the house, and its equipment. It is up to the assistant manager to be able to meet all emergencies that may develop, and to meet them tactfully and peaceably, regardless of the cause or reason. When the manager gives him added responsibility, it is for a good reason and shows his superior's confidence in him. Such experience, if met capably, is a preparation for promotion, possibly the management of a theatre and an increase in pay.







## You Should know...

In 1920 Famous Players Canadian Corporation was granted its charter. The Company then operated 18 theatres. Today, Famous Players and Associates operate 410 theatres in all 10 Canadian provinces.

The staffs of Famous Players and associated companies total more than 7,000 and more than 4,000 Canadians are shareholders in Famous Players.

Famous Players provides hospitalization and surgical care, group insurance, vacations with pay and bonuses for most full-time employees including managers and Head Office employees. Members of Famous Players' 25 Year Club have four weeks' vacation with full salary each year.

We hope you'll seriously consider a career with Famous Players Canadian Corporation—remember that most of the executives of your Company from Managers to Home Office officials began their careers in show business as ushers. They agree that basic training is indispensable and it has long been Company policy to make promotions from our own people.

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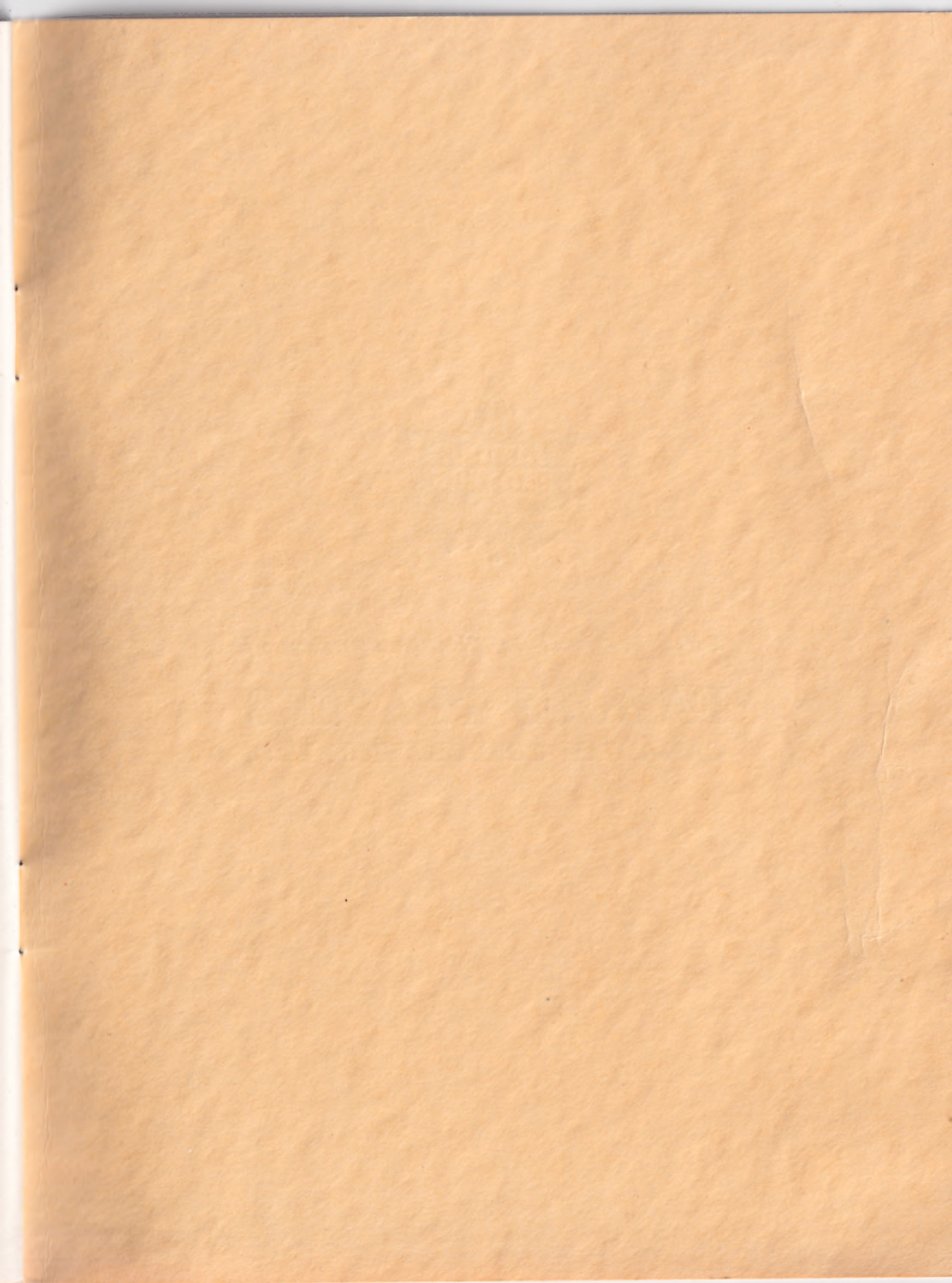
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